

Where are we at today?

Diversity asked three Australians—Lee Christofis, Patrick Abboud and Sandra Phillips (see profiles over the page)—to discuss the key issues for multicultural arts in Australia in 2003 and goals for the future.

Why do you think it's important for Australia to be seen internationally as a nation that embraces its diverse communities?

SP: Beside our unique and ancient Indigenous occupation, we are a nation of immigrant communities who have sought through choice—free or otherwise—to not only live here, but to live here together. One should not imagine that communities of people can happily live here without reconciliation with Indigenous cultures and peoples and without appreciation for broader cultural diversity. Arts and cultural activities bring people together. They provide opportunities for people to express their distinctiveness and express their ability to appreciate and absorb new influences.

PA: I see the arts in Australia functioning as a vehicle for social change and a platform for expressing to the world the eclectic and enriched nature of those of us from non-English speaking backgrounds (NESB) that make up the greater Australian cultural landscape.

What are some of the opportunities to increase artistic content that respond to multicultural Australia?

SP: Aristotle said, 'We are what we repeatedly do. Excellence is not an act, therefore, but a habit'. Re-defining excellence will assist in increasing opportunities.

PA: More consultation with NESB artists, more projects/initiatives that celebrate cultural diversity without making it a point of difference, and recognition of the work of NESB artists as not being the 'other'—rather recognition as simply work that contributes to the enrichment of the greater Australian cultural landscape.

LC: I see this as a matter of representation. Audiences need to be exposed to the fact that artists come from a range of backgrounds even if they are in the minority in most of our institutions.

It is ironic, isn't it, that the Western canon in serious music, long regarded as a sign of a civilised society, is almost entirely from the non-English parts of the northern hemisphere. And

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What's this about?

Diversity is a snapshot of the Australia Council's work in the area of arts in a multicultural Australia.

Australia is one of the most culturally diverse nations in the world. Our heritage stems from more than 200 countries and languages, as well as the world's oldest living cultures, those of the Aboriginal and Torres Strait Islander peoples.

Such cultural and linguistic diversity has created a nation with remarkable identities and expressions, and brought enormous social and economic value to Australia. Building on this innate strength of our society, the Australia Council has been committed to supporting and developing culturally diverse art and artists for many years.

The Council has had a policy on multicultural arts since the 1970s. However, in November 2000, following extensive consultation with artists and artworkers by the Australia Council's Multicultural Advisory Committee (ACMAC), a revitalised Arts in a Multicultural Australia (AMA) policy was launched.

The policy states:

The Australia Council values the traditions and capacity for innovation that exist in Australian multicultural and Aboriginal and Torres Strait Islander society and encourages the creativity and artistic expression resulting from this diversity.

The AMA policy includes a five-year strategic plan that identifies three key areas—skilling, promotion and integration—for action in multicultural arts and advocacy, and a range of initiatives to support and achieve this. These initiatives support the ongoing and specific activities of the Arts Development and Audience and Market Development divisions that advance multicultural arts, such as the Literature Board's support for work in languages other than English.

Diversity contains discussion and stories about a number of the achievements of the AMA policy as we approach the mid point of the five-year strategic plan.

Want to know more?

For more details on AMA please visit <www.ozco.gov.au/resources/ama> or contact the Australia Council's senior policy and research officer Cecelia Cmielewski on 02 9215 9026, toll free 1800 226 912, or e-mail <ama@ozco.gov.au>.



Lee Selamone *Hope against hope* 2002
405 Kunreiong seedpods, chroma key blue acrylic paint
Floor installation, dimensions variable



● Sandra Phillips.
Photo: Gerald Preiss, Australian Institute of
Aboriginal and Torres Strait Islander Studies

● Lee Christofis.
Photo: Norm Oorloff, courtesy News Limited

● Patrick Abboud.
Photo: Holger Held

Where are we at today?

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yet most of the audience for this kind of music don't regard it, or its composers and exponents, as anything but 'classical' or 'symphonic'.

Without wanting to be too prescriptive, I believe all arts organisations funded by government agencies should be mandated to provide developmental opportunities for production of culturally diverse artworks. These artworks should be incorporated into the general mix of product presented to all audiences. Their diversity—in content, style, language, heritage and ethnicity—should be marketed to all audiences, so that those people in the population who acknowledge their non-Anglo heritage have something to relate to.

I'm not suggesting that we should do this as an arbitrary imposition if the standard isn't high enough. Nor am I interested in playing a bald numbers game on this issue. However, festivals are already doing this, and recently in Australia we have seen much more cultural diversity amongst local artists as well as international guests.

How can multicultural arts be better marketed to Australian audiences? Or is it more likely to be niche marketing?

LC: Again, I think festivals do this by default because of the broad sweep of their marketing strategies. All organisations could avoid niche marketing by using diversity as another 'banner' or idea under which to market any production. But niche marketing will always have a significant place. It depends on how intelligent the marketing people are, how sophisticated they are in their thinking about audiences and specific artform audiences in particular.

At a broader level the idea of reaching the mass audience through the main newspapers is now so out of date that I'm astonished at how much of it still goes on. Multicultural arts and artists are very much better served in the ethnic media if the work speaks to that community. If not, then a combination of mainstream and ethnic media is essential with a strong emphasis on the artwork and its significance.

What do you think is the key challenge for the arts in a multicultural Australia and artists working with cultural difference today?

PA: The key challenge for me is the constant labelling and stereotyping of my work. Sometimes I feel like I am included in the arts only via exclusion—what I mean is, because I am from a Palestinian/Lebanese background I can make work and have it recognised as cultural production, but it is always something that is seen as 'other' than the mainstream. There is the constant struggle of having to break down stereotypes and act as a 'token' spokesperson for your respective

community, and this is where you start to feel like you always have to be on the defence. I don't want to be constantly slotted into the category of NESB artist. The arts in Australia is still about questioning difference rather than celebrating difference, like we should be!

LC: Racism, xenophobia, ignorance and a general tendency of agents, directors and organisations to repeat themselves and their formulaic ways of operating in areas such as casting, commissioning and getting to know the new and emerging artists in all art industry sectors.

SP: Global digital product that contributes to a new mono-aesthetic.

Where would you like to see Australian multicultural arts and culturally diverse artists 10 years from now?

PA: At the forefront of cultural production in Australia; at a point where cultural diversity is not about difference—we need to be in a climate where there is no such thing as a separate category for 'multicultural arts'. The work of artists from NESB is what I believe gives Australian cultural production its essence and richness. In 10 years time I would hope that we are at a point where this contribution is recognised as the 'everyday' or the 'mainstream', and not have to place artists from NESB in the category of the 'other'.

LC: On the main stages, in the mainstream, and proud of it! In 10 years I'd expect there to be a plethora of artists, shows, events and exhibitions which include a much wider diversity of artists than exists today. I would like them to be in the mainstream in a way where an artist's ethnicity is not so much a big issue but a significant identifier for audiences. The issue of representation cuts very deep across this question: unless cultural diversity is evident in productions and events, then it is less likely that members of diverse communities will identify with them. I'm suggesting here, as I did in the discussion of marketing, that organisations start to see themselves increasingly as producers, commissioners and employers of culturally diverse art and artists.

SP: Everywhere.

Disclaimer: The views and opinions expressed in this article are not necessarily those of the Australia Council.

Lee Christofis is the national vice president of Ausdance (Australian Dance Council), and a freelance dance critic and commentator for *The Australian*, *Dance Australia*, Radio National and ABC TV arts. Lee is the coordinator of the Multicultural Arts Marketing Ambassadors (MAMAS) program (see 'Multicultural MAMA'), and was recently presented with one of the inaugural Victorian Multicultural Commission Awards for Excellence in Multicultural Affairs. He is also the author of two books, *Cultural diversity and curriculum design* (1994) and *Inviting play* (1999).

Sandra Phillips is the acting director of publishing at the Australian Institute of Aboriginal and Torres Strait Islander Studies, managing its publishing arm, Aboriginal Studies Press. She has been deputy chair of the Australia Council's Aboriginal and Torres Strait Islander Arts Board, chair of that Board's grants committee and a member of ACMAC. Phillips is descended from the Wakka Wakka and Gooreng Gooreng clans of southeast Queensland.

Patrick Abboud is an interdisciplinary artist working primarily with video, sound and performance. His work to date has explored notions of 'home', 'belonging' and the politics of cultural identity. Abboud has created video projection for theatre sets, site-specific sound and video installations and facilitated a number of community arts projects. He recently completed a sound installation on street-car culture for the Powerhouse Museum in Sydney, and he is currently working on a series of video projections for the *Nightvisions* exhibition at Gallery 4A in Sydney. Abboud also produces and presents the arts program *Alchemy Untitled*, broadcast nationally on SBS Radio.

Multicultural MAMA

Efthimia Kranitis is a visual artist and one of the Pontian dancers of Pontiki Estia, the 3000-year-old cultural and communal dance practice of the indigenous Hellenes from Pontos on the southern coast of the Black Sea.

The 25-year-old says she became concerned with 'the stereotypical audiences' attending her performances and openings—predominantly people with a Greek heritage at the Pontian performances, and predominantly people of Anglo-Celtic ancestry at exhibition openings.

'I became interested in how you could open up the audience base and attract more culturally diverse audiences to arts events, especially for my own artwork and Pontiki Estia.'

Kranitis's interest and concerns led her to the Multicultural Arts Marketing Ambassador Strategy (MAMAS) program.

MAMAS places bilingual and multilingual artists and artworkers into mainstream arts organisations to work as marketing interns focusing on non-English speaking audiences. The objective is to reach NESB communities who may be unaware of arts institutions and events, or feel excluded from them, by using the first language of each community in media and promotional material.

The benefit of MAMAS to an organisation is having someone devoted to developing marketing strategies that target NESB communities; for the intern it's about gaining on-the-job specialist experience in marketing, including public relations, media liaison and event management.

In its third successive year, MAMAS is a partnership between the University of Melbourne, Multicultural Arts Victoria and leading Victorian arts organisations. It is supported by the Australia Council's AMA policy through joint funding by the Council's Audience and Market Development and Policy Communication Research divisions.

The first stage of MAMAS is a specially devised 12-week training in multicultural marketing at the University of Melbourne's School of Creative Arts. Over the last three years, 67 people have participated.

In the second stage five ambassadors are selected for a 10-month internship with five Victorian arts organisations under the mentorship of University of Melbourne lecturer and MAMAS coordinator Lee Christofis and Multicultural Arts Victoria. There have been nine ambassadors placed in nine organisations since the beginning of the project in 2000, with some placements extended for more than a year.

Kranitis was selected for an internship at the National Gallery of Victoria (NGV) for two days per week from June 2001 to March 2002.

According to NGV's manager of education and programs Gina Panebianco, the invitation for NGV to participate in MAMAS was 'a unique and timely opportunity for the gallery to progress its cultural diversity strategy'.

One of Kranitis's main tasks was to extend the gallery's ethnic media database. She increased it from just 10 to 245 contacts, and placed 24 articles in the ethnic print media about NGV exhibitions, gallery staff and NGV director Dr Gerard Vaughan. She also managed the production of gallery guides in Arabic, Vietnamese, Japanese and German, which were launched with another four multilingual guides at a special NGV event in March 2002. Kranitis's achievements were commended at the event attended by ethnic media, community leaders and consuls general.

Kranitis believes the internship strengthened her public relations skills.

'I found I really had to get out of my shell, pick up the phone and have this continual dialogue and rapport, articulating to a wide range of people whom I wouldn't have had the opportunity to talk with before.'

Gina Panebianco adds, 'It gave Efthimia a breadth of new skills in terms of the realisation of ideas into actual outcomes, together with an opportunity to work in a large cultural organisation with established protocols and systems'.

Following her success at NGV, Kranitis is now a MAMA at Melbourne's Heide Museum of Modern Art. Since June 2002 she has been developing a 10-year strategy, which includes researching the demographics of the local area, for the museum to market itself to a specific audience of local students. To raise cross-cultural awareness within Heide, she will construct a cultural calendar to allow curatorial and marketing staff to link Heide events with external festivals and religious dates. Kranitis is also extending the ethnic media database and building relationships with language schools in the area.

And what of Kranitis's original intention to spread the word about her own work and Pontian culture?

'One thing I have learnt is how to better promote myself as an artist and performer.'

Who do you think I am?

An interdisciplinary team of artists is exploring cultural stereotypes and notions of identity

Do you make assumptions about someone's cultural background by the way they greet and farewell you? If you get a hug and kiss do you suppose they're of Italian descent? Or if they just offer a handshake do you assume them to be Anglo-Saxon?

Three artists have chosen to comment on cultural stereotypes and issues including cross-cultural communication, postcolonial identity and cultural displacement.

The team of Sarah Waterson (installation/multimedia), Michael Schiavello (experimental film/video installation) and Victoria Hunt (photomedia/performance) was selected for a six-week research and development residency in early 2003 at the Waikato Institute of Technology (WINTEC) in Hamilton, New Zealand. The residency was established by ACMAC and WINTEC, in partnership with the Australia Council's Music, New Media Arts and Visual Arts/Craft Boards.

Drawing on their individual cultural heritages of Australian/Italian, Australian/Maori and Australian/New Zealander, the team intends to research and develop an interactive installation from constructed and found objects in which viewers will be able to, literally, 'cloak themselves in a predetermined cultural identity, interacting with each other and the installation itself'.

As part of the installation, Hunt intends to devise short vignettes that 'codify difference', focusing particularly on the stereotyped greetings and movements of Italians, Maoris and Anglo-Saxons. Waterson will then use digital technology to reflect particular movements and language, allowing the audience to experience various cultural identities in a metaphorical and participatory way. Schiavello will develop the installation's narrative.

Waterson comments, 'All of us are interested in how, from our various cultural perceptions, we communicate with each other. It's about understanding who we are, and the mythologies that come with that. A great part of each of the team's personal identity is a mythologised idea about our respective heritages. This residency is a fantastic opportunity to develop and explore these ideas further.'

Sarah Waterson lectures in digital media at the School of Communication, Design and Media at the University of Western Sydney. Victoria Hunt is a member of De Quincey Co performance ensemble.



● An arts ambassador—Efthimia Kranitis wearing traditional Hellenic Pontian attire. Photo: Andrew McLaughlin



... around the world in 17 days—scenes from Open House in The Famous Spiegeltent, Melbourne Festival 2002. Photos: Rachelle Roberts

Diary of a producer

For the 14 per cent of the Australian workforce born overseas in non-English speaking countries, getting a job in theatre—or even relating to the plays presented—has often been a herculean challenge.

According to the Australia Council research report *The taxi driver, the cook and the greengrocer* (2000), not only do just 3 per cent of such Australians work in theatre, but there is a ‘failure to present positive and accurate images of NESB people in the arts, or to explore issues relevant to them’. The report concludes that this sends ‘a powerful message of exclusion to the NESB communities’.

In response, the Theatre Board of the Australia Council created the NESB Creative Producer Initiative, which aims to support emerging NESB creative producers with professional development while working for a major arts festival. According to the Theatre Board’s senior program officer Kim Hanna, ‘the initiative aspires to address the lack of NESB producers in influential decision-making roles to ensure the ongoing representation and visibility of culturally diverse works in prominent international arenas’.

The Theatre Board approached the 2002 Melbourne Festival to participate in the initiative, who in turn selected 32-year-old producer Siu Chan to assist in realising artistic director Robyn Archer’s Open House program in The Famous Spiegeltent.

Here Chan charts her career so far as a creative producer and her experience working with the festival:

‘My family and I arrived in Australia in the late ’70s and moved to the suburbs where I was one of only two Chinese at our high school of 1100 students. I dreamt of a sitcom family and became a wannabe *Wham* and Michael Jackson fan in contrast to the Cantonese Opera my family listened to.

It was by good fortune that I found other people who listened to Cantonese Opera beyond my family, and people who were encouraged to practice their cultural heritage. In 1996 I began working in the community arts program with Julie Shiels at North Richmond Community Health Centre. It was a fantastic opportunity for me, not only because of the creative synergy I found there, but because of the celebration of cultural diversity I had not found elsewhere. It was an incredibly dynamic period in the Richmond public housing estate [where the Community Health Centre is situated], home to people from over 50 cultural and linguistic backgrounds. I worked there for four years developing arts projects that emphasised community, including the beautiful Moon Lantern Festival.

I hesitated applying for the position of NESB creative producer at the Melbourne Festival—the position sounded great but the prospect of working on two festivals in one year seemed too much. At the time I was administrator of Next Wave Festival, where the working environment was creative, close-knit and truly extraordinary. Steven Richardson, the executive producer of Next Wave, supported me to apply and very generously made special provisions so I could work simultaneously at the two festivals in the overlapping period.

Initially my role at Melbourne Festival was quite nebulous, which enabled me to be involved in shaping the work. Robyn Archer had a particular vision to present a program that highlighted the diverse community that is Melbourne—artistic associate Jerril Rechter and I were charged with realising this vision.

The networks I had previously developed in community arts were very useful and it was especially satisfying to bring these two worlds together. Weekends and evenings were spent dancing with the multi-ethnic Slavic community in bunker-like halls, celebrating Indian Independence Day in Springvale, or joining the Chinese Masters day in a local restaurant.

The six-month development process resulted in an amazing program called Open House in The Famous Spiegeltent. The program reads ‘take a trip across Melbourne and around the world in 17 days’ and the program was truly varied, not only by cultural origin but also by different senses of community. We had the Chinese Happy Club ballroom dancers, a virtuoso percussion musician from Russia, refugee stories from the most recent migrants, Indian Bollywood dancers and so much more. All the free events played to packed houses and many of the ticketed events were sold out. We had come

a long way from the initial consultation where one of the community members asked why they were to perform in a tent and not inside the Victorian Arts Centre building. We told them that the Spiegeltent was the jewel in the crown of the festival, but I don’t think they quite believed us until they saw it for themselves!

Having a project like the Open House to work on gave me a good entry into the Melbourne Festival. I also coordinated the workshops and masterclasses program which gave me links to many other festival events and artists of world renown.

In particular I met up with a number of Singaporean artists and Robyn Archer very kindly introduced me to various organisations she is involved with. I will have the opportunity to meet Geoff Street at the newly opened Esplanade Theatres on the Bay in Singapore, and explore ideas with some of the key performance companies there. I will also have a chance to see the Paris Autumn Festival, which has a particular interest in non-Western artforms.

Festivals are amazing hubs of energy and creativity. It is a field I hope to continue working in.’

The Australia Council’s NESB Creative Producer Initiative continues in 2003 through the Perth International Arts Festival 2003 where producer Maria Sioulas is working with festival director Sean Doran.

Specialist skilling

Some people might assume Chris Kokalevski knows it all when it comes to the business side of multicultural arts ...

Kokalevski is a first-generation Australian with a Macedonian heritage, has a commerce degree with a marketing major, and is currently marketing assistant at Carnivale NSW. But even with this background and experience, he is keen to dispel the myth of homogeneity that sometimes surrounds the sector.

'It doesn't give me any knowledge about the Colombian community, for example.'

Kokalevski was one of 23 participants selected from around Australia to take part in the inaugural Multicultural Arts Professional Development (MAPD) program in October 2002. MAPD provides professional development opportunities tailored to the needs of the multicultural arts sector in areas such as marketing, management and income generation.

The need for such opportunities was confirmed by research commissioned by the Australia Council in 1999. The abridged version of the research report, *Professional development for multicultural arts workers* (2001) by Professor Andrew Jakubowicz from the University of

Technology NSW, states: 'The reality experienced by multicultural arts workers and organisations points to training needs that will sustain their active participation in creating diverse arts practice.'

A key initiative of the Australia Council's AMA policy five-year strategic plan was to develop a professional development program. MAPD was commissioned by marketing and policy consultant Fotis Kapetopoulos from Kape Communications. According to Kapetopoulos, the output of the multicultural arts sector is huge but there is a lack of marketing, brokerage and branding skills, and 'the sector as a whole has missed out on the professional development opportunities enjoyed by the general arts sector'.

Consisting of seven days of intensive training from experts in multicultural policy, tourism, corporate events, sponsorship and information technology, the program is managed by a consortium that includes Kape Communications, RMIT University and the Australia Multicultural Foundation. MAPD is currently being assessed for accreditation with RMIT's MBA program.

Kokalevski found MAPD 'very worthwhile, very productive and exceptionally informative', and it has given him 'firmer understanding towards ways and methods of promoting multicultural arts'.

Another MAPD participant was Paola Gemma Niscioli, the community liaison and publicity officer for performance company para//elo in SA. She has on-the-job marketing experience but wanted to develop theoretical knowledge. After investigating postgraduate marketing courses and finding they didn't suit her needs, Niscioli found MAPD was a 'way of getting the fundamentals from practitioners in the area'.

And for Olive Tau Davis, a cultural consultant based in Cairns specialising in Papua New Guinean and Indigenous Australian arts for the last 25 years, MAPD 'opened my mind' about marketing, branding and corporate sponsorship.

Participants are now working on six-month projects as part of MAPD. Davis is developing branding, advertising and community development strategies for the Pacific Dance and Music Festival in Cairns in 2004, while Niscioli is working on a marketing plan for para//elo's *1900* project. *1900* is a large-scale cross-cultural production based on a contemporary Italian text which explores the life of a jazz musician travelling on an ocean liner to the New World.

As for Kokalevski, he is building relationships with the ethnic media and communities, and working on strategies and methods for audience development through the Internet, radio and newspapers.

Universal kultour

Marco Quiroz and Jessica Ipkendanz have a common language despite different cultural and musical backgrounds.

The pair have developed a unique fusion of musical styles—an integration of Chilean-born Quiroz's Latin gypsy roots and Australian-born Ipkendanz's classical violin training and Eastern European ancestry.

After becoming friends in the late 1990s, both spent time listening to the type of music the other had grown up with and loved. They then began to arrange the work of diverse composers from Brahms to Cavour.

Latin Gypsy Experiment was born in 2000, with Ipkendanz singing and playing violin, and Quiroz singing and playing acoustic guitar and the cuatro, a tiny four-string guitar from Venezuela tuned similarly to a violin.

Quiroz and Ipkendanz are produced by KULCHA Multicultural Arts of Western Australia. The reaction to Latin Gypsy Experiment in their home state was 'fantastic' and although 'it took a while to realise we were doing something different ... we thought if it's working for us in WA, there's no reason it wouldn't work elsewhere,' says Quiroz.

Latin Gypsy Experiment was one of six culturally diverse works to tour Australia in 2002 through **kultour**, a national network of multicultural arts organisations.

Supported by the Australia Council's AMA policy and dedicated to touring Australian multicultural arts, **kultour** works by member organisations promoting their theatre, dance, visual art and music productions to interstate members.

kultour is also about organisations collaborating on marketing and tapping into audiences that they wouldn't otherwise be exposed to or attract.

Arts organisations involved include KULCHA Multicultural Arts of Western Australia, Nexus Multicultural Arts Centre (SA), Multicultural Arts Victoria, Footscray Community Arts Centre (Vic.), IHOS Music Theatre & Opera (Tas.), Brisbane Ethnic Music and Arts Centre, Asian Australian Artists Association (NSW), Browns Mart (NT), Carnivale NSW, Casula Powerhouse (NSW), Northern Rivers Performing Arts and the Queensland Biennial Festival of Music.

Latin Gypsy Experiment was presented through **kultour** in South Australia by Nexus, in Victoria by Multicultural Arts Victoria and in Tasmania by IHOS Music Theatre & Opera.



Jessica Ipkendanz of Latin Gypsy Experiment
Photo: John Browne



IHOS Music Theatre & Opera's artistic director, Constantine Koukias, says **kultour** is 'great audience development'. For Latin Gypsy Experiment, IHOS partnered with local councils and community centres to market the production to those with Eastern European and South American backgrounds—discovering a whole new audience base in the process.

Koukias estimates that 70 per cent of the audience were older than IHOS's usual audience base and 'wouldn't even have known what IHOS is'. He adds they now have 'heard about the company [IHOS]' and might 'come to something else'.

KULCHA's general manager Walter Gomes says, 'The ability to take WA artists interstate promotes WA music across Australia, and therefore promotes KULCHA and the artist'.

Ipkendanz confirms the benefits of **kultour**, as quoted in KULCHA's newsletter, *kulcha news*: 'It gave us the opportunity to share our musical ideas ... with people all over the country and ... begin to build a national reputation as excellent musicians.'



kultour 2003

The national network dedicated to touring Australian multicultural arts around the nation continues in 2003 with a dynamic program of arts productions.

kultour 2003 will include:

Drum Drum

Featuring some of the South Pacific's best musicians and dancers, predominantly from Fiji, Australia and Papua New Guinea, Drum Drum blends invigorating Pacific island chants, highly energetic log drumming, and dance strongly influenced by hip hop and dub.

Drum Drum will be presented by Footscray Community Arts Centre and Multicultural Arts Victoria on 2 March.

Drum Drum is produced by Browns Mart (call 08 8981 5522 to confirm performance dates).



TOKYO dasSHOKU Girl

Hilarious and thoroughly entertaining, TOKYO dasSHOKU Girl is an award-winning cabaret featuring butoh performance artist Yumi Umiumare, and actors Matt Crosby and Ben Rogan.

Stripping away the stereotypical façade of the submissive and shopping-obsessed Japanese woman, TOKYO dasSHOKU Girl pays homage to the dark, malevolent underbelly of contemporary Tokyo.

TOKYO dasSHOKU Girl will be presented by KULCHA Multicultural Arts in WA on 25 and 26 July; by Nexus in SA on 31 July, 1 and 2 August; by IHOS Music Theatre & Opera in Tasmania on 8 and 9 August; and by Northern Rivers Performing Arts in NSW on 22 August.

TOKYO dasSHOKU Girl is produced by Multicultural Arts Victoria (call 03 9417 6777 to confirm performance dates).

● Butoh that shocks and delights in TOKYO dasSHOKU Girl.
Photo: Brad Hick, Six 6 Photography

INDOJAZZ

Virtuoso guitarist, pianist, composer and arranger, Arthur Gracias is the legendary artist behind INDOJAZZ. Influenced by classical Indian music, Gracias has developed a unique style of jazz and blues with a distinct Indian flavour.

Accompanied by Vicky Ramakrishnan on the tabla, INDOJAZZ is a mesmerising and innovative collision of sounds.

INDOJAZZ will be presented by Multicultural Arts Victoria on 25-26 October; by Footscray Community Arts Centre on 27-28 October; by IHOS Music Theatre & Opera in Tasmania on 3-4 October; by Carnivale in Sydney on 6-10 October; by BEMAC in Brisbane on 12-14 October; and by NORPA in Lismore on 15-18 October.

INDOJAZZ is produced by KULCHA Multicultural Arts (call 08 9336 4544 to confirm performance dates).

Fronteras Americanas

An award-winning one-man play by Canadian-based Guillermo Verdecchia, Fronteras Americanas ('American borders') re-creates one person's struggle to find a home between two cultures, whilst exploding the myths and clichés surrounding Latinos and Latin America.

Fronteras Americanas will be presented by Multicultural Arts Victoria and Victorian Arts Centre on 22-24 May; at the Adelaide Festival Centre on May 30-31; and by KULCHA in WA on 7-8 August.

Fronteras Americanas is produced by Nexus Multicultural Arts Centre in SA (call 08 8212 4276 to confirm performance dates).

Diasporic Networks and Clusters of Difference

Arts practitioners, critics, theorists, writers and academics from around the world will explore and develop the intellectual frameworks of Australian multicultural arts at the next Globalisation + Art + Cultural Difference conference at Federation Square, Melbourne, on 2-4 April 2004.

'Diasporic Networks and Clusters of Difference' will explore the role of diasporas and cultures engaged in cultural production—how peoples of similar origin but spread throughout the world produce distinctive types of artwork—and how this impacts on Australian artists across a range of media. The conference will be convened by the University of Melbourne and the Australian Centre for the Moving Image.

The inaugural conference in 2001 was a landmark in terms of critical debate on multicultural arts in Australia. Papers from the 2001 conference will be published this year as *Complex Entanglements: Globalisation + Art + Cultural Difference* (published by Rivers Oram Press, London, and New York University Press, New York, and distributed in Australia by UNSW Press: phone 02 9664 0900 or go to <www.unswpress.com.au>).

kulturanet

If you're an artist, artsworker or community arts organisation wanting to connect with your peers and promote your work, kulturanet is for you.

It's an online resource that gives artists and artsworkers the opportunity to network online and showcase their work. An initiative of the Australia Council's AMA policy and produced by dLux media arts, kulturanet provides an online environment in which artists and artsworkers from culturally and linguistically diverse backgrounds can meet, as well as creating a greater awareness of the talents of multicultural and Indigenous Australian artists.

<www.kulturanet.com>



● kulturanet—connecting art and artists in a multicultural Australia

Cultural Diversity Clusters

The Australia Council is calling for expressions of interest from groups of artists, tertiary institutions and arts organisations interested in working collaboratively in a Cultural Diversity Cluster. Cultural Diversity Clusters will involve the research, development and production of cross-cultural and interdisciplinary artworks which explore processes that lead to new forms of artistic expression. 'Clusters' refers to groupings which come together to provide different skills, facilities and contacts. They aim to provide a stronger environment for the research and development of art that reflects Australia's cultural diversity. Tender information can be found at <www.ozco.gov.au/tenders>.

MAPD

The second Multicultural Arts Professional Development program will be held in mid 2003. Questions or registrations of interest can be sent to Fotis Kapetopoulos on 03 94891967 or <kape@iinet.net.au>. More information about MAPD is available from <www.strategiccqualities.com/contents.html>.



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